

GAMES FOR SOCIALS



SID G. HEDGES

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G. J. Hatcher.

GAMES FOR SOCIALS

By
SID G. HEDGES

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Know This Game ? ; Holding the Senior Boys ;
Saving the Senior Boys ; Outdoor Games ; etc.*

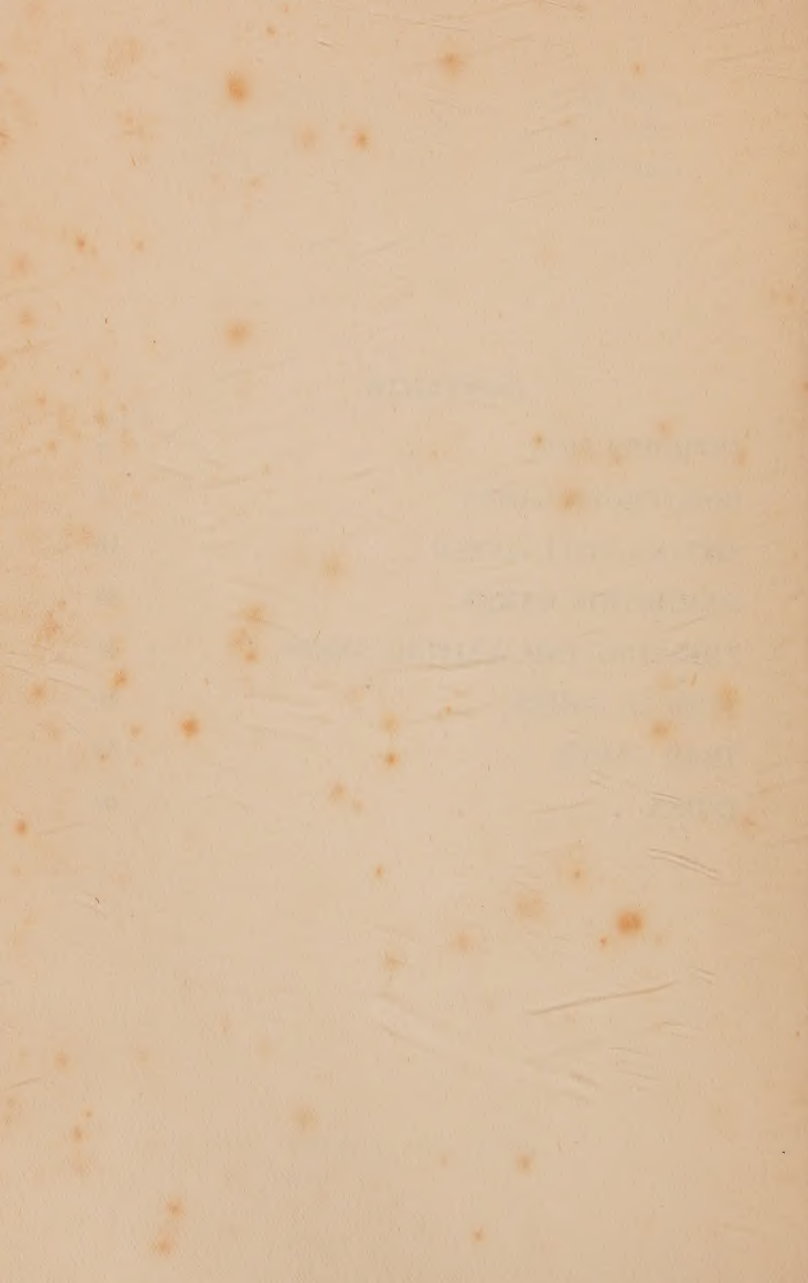
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INTRODUCTION

IT is extremely difficult nowadays to make socials attractive to young people. So many of the games that would have been considered sufficiently exciting by our grandparents are now voted either "sloppy" or "kiddish." Youth is increasingly sophisticated; and the Sunday School worker who tries to run socials for elder scholars is customarily at his wits' end to find sufficient games that are worth playing, and yet are not worn out.

The following are thoroughly tested favourites from all kinds of sources, chosen because of their proved suitability for the average social. Some are original; some are very old, but as they have been collected from all parts of the country it is probable that every reader will find a great proportion of them unfamiliar.

In arranging a social it is best to begin with some musical game in which all can take part. "Musical Arms" is difficult to beat for an opening which will thaw all those present. It should be played twice—girls down the middle; boys down the middle.

The remainder of the games should be well mixed, the strenuous with the restful, and those in which only one or two take part with the combined games open to all. The classification of this book has been planned with these needs in view—as a glance at the Contents list will show. In some cases the arrangement may seem rather arbitrary, for certain games might fit equally well in several sections. In some the sections themselves may seem somewhat to overlap. But I have done my best to make the book of maximum usefulness.

Games for Socials

It may be well to explain here the section headings.

Boisterous Games.—These are games in which there is plenty of action and strenuous movement.

Sitting Still Games.—These are more restful, all of the players, or the majority of them, remaining seated throughout.

Exhibition Games.—In these only few players take part, the majority of those present forming spectators. As spectators may sit down there is more chance of rest than even in the Sitting Still games.

Thinking and Writing Games.—The first of these call for quick thinking, and the second require that all players should be supplied with pencil and paper.

Musical Games.—A pianist, or other instrumentalist is required to lead most of these ; those in which there are singing, can, if necessary, be unaccompanied.

Team Games.—These are in a sense Exhibition games, except that the teams taking part generally absorb a good many players.

For convenient reference the games are numbered.

The leader of the social should be alert to start a new game immediately he detects the slightest trace of flagging interest. It is far better for those present to wish they could have more, than to be satiated. Times should not be allotted beforehand—one can never foresee how an evening will go. For instance, "Public Speaking" may fall flat and so be stopped after two minutes, while "Nursery Rhymes" may continue excitedly for three-quarters of an hour.

If socials are held at regular intervals it is a good plan to try new games on each occasion, one or two in each half.

One of the secrets of making a success of a social is to bring some of your best games on first—get every one

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enthusiastically good-humoured right at the start and you need have no fear for the rest.

There is usually a good deal of waiting before a social actually begins. During this time it is a very good plan to work off one or two humorous items. Choosing partners, for instance, for "Musical Arms" may be made quite amusing.

The girls, as they arrive, may go into a room adjoining the main hall in which the boys remain. Across the doorway of the room a sheet is hung in which two small holes have been cut just high enough to look through. Each girl in turn looks through these apertures, and the boys choose by the eyes. As soon as a girl is chosen she comes out and joins her partner, until all necessary pairs have been fixed up.

As alternatives to this method of choosing by the eyes a single hole may be cut in the sheet and each player's nose be displayed through it; or, right hands may be exhibited above the top of the sheet; or feet protruded beneath it.

Another very good plan to fill up the time until the games can begin is to have a number of large letters cut out of cardboard and suspended from the necks of early arrivals. The letters should be at least a foot high, and each boy or girl should carry one. No one knows what the letters spell, and every one will try to find out by various rearrangements of the players. When at last some one hits on the word or phrase the players will all form up across the top of the room in proper order. Suitable phrases are not difficult to find—A Merry Christmas, Cheerio All, Now We'll Start, Ready—Musical Arms.

Having filled up the opening pause in some such cheerful fashion, waste no time, but get straight into your programme.

BOISTEROUS GAMES

1.—The Vacant Chair

ALL the players sit in a ring, leaving one empty chair, and one player standing in the middle.

Every one then begins to move round from one seat to another, and the player in the middle tries to drop into a chair wherever he can find one. Of course, the vacant place is constantly changing, the seated ones shifting round as fast as they can.

When the one without a seat eventually gets into a chair the player behind—who should have moved into the vacant place—gets up and goes into the middle—and the game goes on.

2.—Hoppit

Two straight chalk lines are marked on the floor, running the whole length of the room. At one end the lines should be only a foot apart, but at the other end they should be separated by about eight feet.

The players form up in a row and begin to hop, one at a time. Having hopped across, the player immediately turns round and hops back—getting farther down the room each time. When at last he fails to get cleanly over the lines he falls out. If the second player succeeds in getting farther than the first, the first does not enter the second heat but the one who has beaten him takes his place at the tail end of the line, and the next pair compete.

Thus the loser of each couple falls out of the game until only the final winner is left.

3.—Goal Scoring

The goal is an Indian club or bottle standing in the middle of the room ; a goal is scored when this is knocked

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over. The goalkeeper stands by the goal, and he can protect it by warding off with his body or hands or legs. No kicking, however, is allowed ; and if the goalkeeper accidentally knocks over the bottle or club the goal is reckoned just the same, and the last player to shoot becomes the goalkeeper.

The other players stand in a big circle around the goal, and have a football which they are allowed to roll, but not to throw or kick.

A goal can often be scored by passing the ball swiftly to a player on the opposite side of the ring who is thus enabled to shoot before the goalkeeper can spring round in defence.

An alternative method of play is for the circle of boys and girls to be supplied with two or three small soft balls.

The ring of players should always stand close so that no balls can break through them and hinder the game.

4.—Hawk and Sparrow

All the players except the hawk and the sparrow stand in a circle, about a yard apart, facing inwards, and each clasping the hand of his or her neighbour.

At the start the sparrow is inside the ring and the hawk outside, but when the game has begun both may run anywhere, dodging in and out among the other players. Those in the ring try to hinder a capture by allowing the sparrow to pass freely beneath their clasped hands, but dropping them to bar the hawk.

Proper distances between players should be always kept so that the hawk has a fair chance of dodging through unexpectedly ; but he should never break his way in or out.

5.—Pull and Push

A hassock, cushion, or something similar, is set up in

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the middle of the room and all the players join hands to form a big ring around it.

The ring then begins to move round, each player striving to pull or push his or her companion into collision with the object in the middle.

Each person knocking over the object retires from the game—and the last one left becomes the winner.

Girls usually enjoy this game as much as boys, and prove themselves equally agile.

6.—Fox and Geese

A number of players form the geese by standing in single file one behind the other and having his or her hands on the hips of the player in front.

The first one of the file, who is the leader, spreads his arms out sideways and confronts the fox.

It is the aim of the fox to dodge past the leader or under his arms and touch one of the geese behind. Any one who is touched changes places with the fox.

In order to foil the fox the leader must try constantly to keep in front of him, the outstretched arms acting as a sort of barrier. As the leader changes his position the string of geese will twirl and swing behind him. Even when the fox gets past the front it need not be inevitable that he will catch a goose.

Should the string of geese become broken that player who looses his hold takes the place of the fox.

7.—Twirling the Trencher

The players stand in a large ring, having been numbered. One player, in the middle, spins on its edge a round bread-board or heavy enamel plate, at the same time calling out any number. The player whose number has been called runs out and tries to snatch up the twirling trencher before it falls to the ground. If he fails to get it before it has done spinning he must change

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places with the one in the middle, but if he does succeed another number must be called.

Still more excitement is brought into the game if the players are all made to sit.

8.—Astride Ball

The players stand in a large ring, their feet widely astride. One of them stands in the middle of the circle with a football, and attempts to throw this beneath the legs of one of the other players. If he succeeds he changes places with that player who has allowed the ball to pass.

Except when actually stopping a ball all those in the ring must keep their hands on their knees.

No score is counted if the ball passes between two players. As this fault is likely to waste time those in the ring should take care to keep their feet against those of their neighbours.

If a football is not available any soft small ball will serve reasonably well, provided it is rolled and not thrown.

9.—In the Ditch, on the Bank

A straight chalk-line is marked on the floor down the middle of the room. On one side of this line is "in the ditch," and on the other side "on the bank."

All the players stand on one side. The referee then calls out—"On the bank!"—or "In the ditch!" and the players must jump backwards or forwards correspondingly. It is the referee's aim to make the jump wrongly. He may, for example, cry—"In the ditch!" when they are already on the ditch side of the line.

Every player who makes a mistake—jumping when he should not, or failing to jump when he should, falls out of the game, and the last one in, of course, is the winner.

The referee needs to be someone who can speak very distinctly and quickly.

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10.—Dodge 'Em

One boy stands in the middle of the room, all the other players form a ring round him—as big as the walls will allow. Those in the ring have a football which they throw at the player in the centre. It is their aim to hit him below the knees, and the one who makes a successful throw leaves his place and takes his turn in the middle.

The player who is the target of the throws must trust to his own agility in dodging, and should not touch the ball with his hands, except to return it when necessary to those around him.

If a football is not available a smaller ball will serve.

11.—Stop Gap

The players stand in a large circle, facing inwards. One of them, not in the ring, goes round the outside from right to left and touches another player on the back. Then both begin to run—the first player continuing from right to left, and the one who has been touched dropping back from his place and racing round left to right. Whichever runner gets round first to the gap, steps in and fills the place ; while the second player goes on and touches some one else, as did the first.

If this game is to be enjoyable it must be brisk. Some players make the thing dull by walking round an unnecessary time before touching someone's back. "No waiting !" should be the motto of all.

12.—Hip Hop

The players form up in pairs on one side of the room, standing behind each other in a long double row. Each holds his partner's hand. When the music starts—a good six-eight or march rhythm serves best—the line of players marches round the room.

The leader, standing in the middle of the floor, calls

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out "hip" or "hop" at intervals. Each time the leading pair of players have to turn about and walk down the length of the line till they can take their places behind the rear couple and follow them in the parade. If the leader calls "hip" the front pair turns inward; clasp their other hands; and go down the line between each pair of players, and under their hands. If "hop" is called the leading pair turn outward; loose their hands and walk down separately outside the other players.

The leader should make his calls fairly frequently. The whole line is thus constantly marching forward, and one or two pairs are always making their way to the tail-end.

This is a cheerful game, particularly suitable for getting every one moving at the beginning of a social.

13.—Biscuit and Whistle

The boys arrange themselves in a line along the wall. Each has a girl partner at the other end of the room. The girl holds a very dry biscuit, and a folded piece of paper on which is written the name of some song or tune—she does not know what.

When the signal is given the girls race down the room, and each hands to her partner the biscuit and the paper. The boy must now eat the biscuit as quickly as he can. At the same time he unfolds the paper and reads the name on it. As soon as he can crunch up and swallow the biscuit he whistles the tune to the girl, and when at last she recognises it she sprints back to the starting point and tells the judge.

The fun, of course, lies in the boys' frantic efforts to swallow the dry biscuits, for, until they do, clear whistling is not possible.

14.—Give Me a Nail

A number of circles about two feet in diameter are

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drawn on the floor, in irregular order. There should be one more player than there are rings, and this odd player is provided with a walking-stick or broom-handle or something similar.

Thus provided he stops near one of the circles—every one of which has a player standing in it—and, rapping his stick on the floor, says :

“ I have a hammer ; give me a nail ! ”

The person standing within the ring replies :

“ My neighbour has plenty ! ”

The player with the stick then moves away in the direction indicated, and instantly all the other players must change places. During this commotion the one with the stick will endeavour to get in a circle himself; and if he succeeds, that one who is left out will take his place, carrying the stick and rapping the floor.

15.—Seizing the Raft

This is rather a rough game, and most likely to be enjoyed by boys.

The players take their place across the end of the room, each having his arms folded and his ankles tied firmly together so that he can only move along by jumping.

In the middle of the room a circle about ten feet across has been chalked on the floor.

When the signal is given the boys make their way to the circle and then, by barging into each other, try to knock their companions out of it. Arms must be kept folded, so that only shoulder pushes are possible. When once a boy has been driven outside he cannot re-enter—he is reckoned outside when his feet are across the chalk line.

The last player to remain in the circle is the winner.

This game should not be played unless the floor is fairly clean for a good many tumbles are inevitable.

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16.—Cat and Mouse

Sixteen, twenty-five, or thirty-six players form a square, standing in rows, a yard apart—as if they were marking the corners of the squares of a chess-board. They all face up the room, each player clasping the hand of his neighbour on either side—thus, between the rows, are formed a number of alleys running across the room.

Two players outside the square are chosen as the cat and the mouse ; and the cat chases the mouse up and down the alleys of players.

Every now and again the referee calls out—" change ! "

At this, every player in the square makes a " right turn " and clasps the hands of his neighbours. The result of this change is that the alleys are suddenly transformed from across to up and down the room—and the cat and mouse lose their bearings for some moments, completely confused. They are not allowed to break through the sides of the alleys.

" Changes " should be ordered just at the critical moments when the mouse seems almost caught. When a capture is made the cat and mouse change places with the two nearest players. Swift, drill-like movements should be made by all those forming the square, and the game then becomes very pleasing to onlookers.

17.—Twos and Threes

The players form two large rings, one inside the other. Each person should be separated from his neighbour by about a yard, so that there is plenty of room to pass between them ; the rings should be almost the same size, and each member of the inner circle should have a member of the outer standing exactly behind him.

Two other players stand outside the circle, and at a given signal one of them sprints round in an attempt to catch the other. The one who is being chased should quickly dart into the inside of the inner circle and place

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himself before one of the players ; and the player behind him in the *outer* circle must instantly leave his place and become the fugitive—running a little way, entering the ring, and so on. If the pursuer touches the first player the one touched takes his place.

When a gap has been made in the outside circle the two players in front of it drop back and so fill the places.

The players should not run very far before getting inside, and they should not chase each other in and out of the ranks.

18.—Circular Skipping

A rope about eight feet long with a small weight on its end, to make it swing better, is required for this game.

One player stands in the middle of the room, holding an end of the rope ; the others taking part form a circle around him of six or seven feet radius, and facing inwards.

The one in the middle sets his rope swinging round and round about a foot above the floor, so that its end passes beneath the feet of those forming the ring—each one of whom jumps into the air in turn to allow the rope to pass under him or her. Any player whose ankle is hit leaves the game—until only the winner is left.

To allow the rope to get circling smoothly the players forming the ring may step back for a moment or two at each new start. The one swinging the rope will find his task easiest if he crouches down and makes no attempt to turn round himself, but passes the rope from hand to hand behind him, and in front.

19.—Hunt the 'Thimble

A thimble—or any other small object—is hidden somewhere in the room. The player who has been sent outside during the hiding process is recalled and searches for the missing thing. In his search he is guided solely by the singing of the other players—they will have settled on some song or chorus which they will repeat for as long

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as may be necessary. When they sing softly it implies that the searcher is not near the hidden object, but as he approaches it the singing becomes louder.

This is, of course, a very old game, but providing it is well played it can prove very popular still.

20.—The Campbells are Coming

A double ring of players is formed—one ring just inside the other. Instead of facing inwards, however, the players of each ring stand one behind the other, each set facing an opposite direction. Thus, when the word is given by the person who stands in the middle, the members of the circles will run one lot to the right and one to the left.

When ready, the one in the centre shouts out :

“ The Campbells are coming ! Run, run, run ! ”

Instantly all the other players dash round in their respective circles at top speed. After a time the one who has set them going cries out :

“ The Campbells are—gone ! ”

On the last word all the players instantly stop, and each one of the inner ring seizes the arm of his nearest neighbour in the outer ring. During this momentary confusion the player in the middle tries to secure one of the outer circle, and, should he succeed, his place can be taken by the inner ring member who fails to secure a partner.

Sometimes, when every one is running, the one in the middle may shout :

“ The Campbells are—come ! ”

When this happens all those in the circles will run more furiously than before. Thus, as the players never know whether “ gone ” or “ come ” is to be called, they cannot stop before the actual word is spoken, so that the one in the middle has a fair chance of securing a partner.

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21.—The Plain Clothes Man

One boy or girl goes out of the room, as "the thief." The other players form into a large circle, standing a yard apart and facing inwards. A handkerchief is placed on the floor in the middle of the ring.

Now, one of the members of the circle is chosen as "the plain clothes man," and the thief is called back into the room.

The thief enters the ring ; snatches up the handkerchief and tries to return to the outside of the ring again. He is considered safe when he is outside the players.

But the instant he touches the handkerchief the plain clothes man springs towards him. If the thief is touched he is compelled to go out of the room again—or if he drops the handkerchief in his flight. But if he succeeds in reaching the outside of the circle he takes the place of the plain clothes man, who is then sent outside for the next game.

A different plain clothes man is, of course, chosen each time.

22.—French Blind Man's Buff

In this game the "blind man" is not blindfolded. Instead his wrists are crossed behind his back, and tied together. Thus handicapped he is set loose among the other players and allowed to run backwards or forwards until he captures one of them.

Any player should be considered caught when any part of him is seized by the "blind man"—for this latter has no chance of keeping hold of one who tries to break away from him.

The game cannot well be played except in a room of fair size.

23.—Trams

Two parallel rows of seats are formed, facing inwards

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—like those on the inside of a tram. The leader stands at the end—on the conductor's platform.

When all the seats are filled the leader calls out names of halts. If they are plain names all the players change sides ; if " street " is mentioned no one moves ; but if the word " road " is used then all jump up, go down the middle, round the outside of their seats, and into their places again at the top end, taking any seats they like.

The conductor must get a seat when he can, and the person left out when he succeeds becomes conductor in turn.

The following will make the calls more clear. Any names, of course, may be used, local or otherwise.

Marble Arch, or Piccadilly Circus—all players change over.

Oxford Street, or Fleet Street—no one will move ; anyone who does will take the conductor's place.

Marylebone Road—all run round the seats and back by the opposite end.

SITTING STILL GAMES

24.—Winking

ALL the girls sit in a ring, facing inwards, and the boys stand one behind each girl. One boy alone has an empty chair before him. This boy looks round the ring and winks at some girl—when she must immediately try to spring up and run across to take the vacant chair. The boy who is guarding her, however, will, if he can do it in time, grab her shoulders and hold her down in her seat. The owner of the vacant chair must then wink at someone else—until a girl escapes across to him. When this happens another boy is thus left with his chair empty, and he must wink round until he can fill it.

No boy must keep his hands on a girl's shoulders in readiness to seize her. All arms must be down at the sides until an actual escape is occurring.

When this game has been played for a spell, the players may change places—the boys taking the chairs and the girls mounting guard over them, and winking.

25.—Pitchers

A hat is placed on the floor in the middle of the room and the players all sit or kneel in a circle around it, each being about five feet from the hat. The players are numbered round—one, two, three, and so on, and so are divided into two teams, the Odds and the Evens.

A pack of cards is distributed to each team, so that all the players receive about the same number. Then the play begins. Each person in turn tries to pitch a card into the hat, and the play goes round until every card has been thrown. Then the hat is emptied and the team which has landed the greatest number of cards becomes the winner.

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A card should not be counted as in if it merely ledges on the brim of the hat, though it may be knocked in by a subsequent throw and then, of course, it will count.

26.—Come and Sit in My Chair

All the girls go out of the room. The boys arrange themselves in a circle, sitting on alternate chairs, so that between each two is a vacant seat. They decide among themselves which empty seat shall first be occupied ; then a girl is called in—it is her business to find that chair and sit on it.

Immediately that she enters the ring all the boys call to her coaxingly—" Come and sit in my chair ! "

She seats herself on one, haphazard. As it is most likely the wrong one everyone hisses, with such fierce suddenness that she is frightened to her feet again. Then they implore her again—" Come and sit in my chair ! "

Each time that she gets the wrong place the hissing is repeated, until, when she finds the chosen chair, she is clapped and allowed to remain.

Another seat is then decided on, and another girl called in—until eventually all the chairs are filled. Then the boys go outside, and the game is played again.

27.—Sniffing Things

A tray is brought into the room containing a number of small bags, screwed up at the top. Each bag contains something with a distinct smell ; and each bag is marked with a clear number.

Every player is provided with a piece of paper on which the numbers are marked.

The tray is then taken to each player in turn and he is allowed perhaps thirty seconds in which to sniff at each bag and write down what he believes to be the contents on his slip of paper.

No one should be allowed to handle the bags ; and no

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time should be wasted, otherwise the game will drag if there are many entrants.

28.—Seeing Things

The players are provided with a paper and pencil as before—but these are not to be used until the end of the game.

A tray is brought into the room, and the cloth covering it removed—revealing to the audience fifteen to twenty small objects. These objects may include such things as pocket-knife, key, clothes brush, postcard, ball, apple, and so on. Thirty seconds is allowed, and then the cloth is replaced over the tray, and the players write down all the things that they remember seeing.

This is a good game for developing powers of observation, and encouraging concentrated attention.

29.—Feeling Things

The players sit in a ring, and the lights are turned out. In the darkness a number of objects are passed round, going through every person's hands. When ten to twenty things have been sent round, and the players have tried to identify each by feeling them, the lights are put up again and the players write down all the objects that they were able to recognize.

A good deal of ingenuity can be used in choosing the objects for this game. Here are a few suggestions—short length of bicycle tube, inflated and tied at the ends; piece of coal; farthing; visiting card; piece of macaroni; wooden skewer; cube cut from a potato; piece of violin string; square of chocolate.

That one, of course, wins who gets most things right. It is well to count the objects when they are received back from the last player—occasionally a few things get lost en route.

Sitting Still Games

30.—Jacob and Rachel

The audience form a circle, inside which the game is played.

A girl, Rachel, is blindfolded, but Jacob, the boy, is allowed to see.

It is Rachel's aim to catch him, and she does this by following his voice. Whenever she says "Jacob," he must at once respond "Rachel."

When he is caught any two volunteers may take their places in the middle.

31.—He can do Little

The players sit in a ring, the one who knows the game holding a walking-stick in his right hand. He taps this on the floor, more or less in time with the words, as he says: "He can do little who cannot do this!" Having said this he takes the stick into his left hand and passes it to the player on his left, who has to repeat what the first has done. If this second does not know the game he will try to imitate exactly the tapping on the ground as he repeats the words. Then he will pass the stick on to his companion on the left—being told if he has performed the thing correctly, or not.

The secret has nothing to do with the tapping, but consists in first taking the stick in the right hand, then finally in the left to pass it on. Nearly every one who has not realized this passes the stick with the right hand—in which it has been held for the tapping.

This should be continued round and round the ring until every one has discovered the secret and done the thing properly. By hearing the taps emphasized, of course, the puzzled player has his attention distracted from the real point.

31.—Tippit

This game, though very old, still amuses.

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The players are formed into two parties, and each sits along one side of a table. A button, or similar small object, is handed to one party and all these players put their hands beneath the table, and pass the object between them. At a given word they replace their closed fists on the table, and it is the task of one of the members of the opposite group to find the button—alternatively, the other group of players can have one guess each in turn. In any case, the one guessing will point to one of the fists which he believes to be empty and say—"Take it away!" That hand is then removed—unless it holds the button. All the hands but one may be ordered off; or "Tippit" may be directed at any time, in which case the hand indicated must open—if it contains the button the party of the challenger has won the game; if not, the game is lost to them.

The same set of players retains the button for each game until it is captured.

If "take it away" is said to a hand holding the button the challenger, of course, has lost.

33.—The Family Ford

This is a modern version of the "Family Coach."

The players sit in a ring. Each, except the leader, is given the name of some part of a Ford car—wheels, lamps, brake, bonnet, carburettor, steering-wheel, radiator, back seat, number-plate, horn, and so on. The leader then begins to tell a story, introducing the names of all the parts. As each part is mentioned the corresponding player jumps up, spins round once, and sits down again. When the name "family Ford" is brought in the whole party jumps up and turns.

The leader should try to make his story as interesting and amusing as possible so that the attention of the players is distracted. Forfeits may then be exacted from any who fail to respond when they should.

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The tale might begin :

“ When the will of Uncle Joshua was read, the Smiths discovered to their horror that he had left them his *family Ford*. It was a 1907 model, with a *wheel* at each corner and a *petrol tank* that caught fire every time the breakdown car towed it home at more than four miles an hour. Mr. Smith was furious—‘ We’ll all have to go to get the old rattle-box here,’ he stormed, ‘ for it needs two for the *steering-wheel*, one to work the *brake* from the *back seat*, one to walk in front with the *horn*, and one to push on the hills. . . . ’ ”

34.—The Farmyard Tale

This game is much like the preceding one. Instead of having part of a motor allotted each player receives the name of some bird or animal more or less related to a farm.

The leader then tells his story and whenever he mentions any creature by name the corresponding player makes the noise appropriate to his namesake.

Some of the names which can be given are : sheep (baa) ; bull (um-maouw) ; horse (he-e-e) ; duck (quack-quack) ; cat (miaow) ; donkey (heehaw) ; bulldog (grrr-ow) ; bees (zzzz) ; hen (cluck-cluck) ; sheep-dog (bawow-wow) ; dove (coo-oo) ; pig (eunt-eunt) ; chicken (cheep-cheep) ; owl (tuwhit-tuwhoo) ; cuckoo (cuckoo).

When the word “ farmyard ” comes in every player must join in with his own particular call.

The leader can often cause much amusement in this, and kindred games, by unexpectedly repeating one name three or four times at close intervals.

35.—A Dumb Orchestra

The players sit in a ring in the middle of which stands the “ conductor.” Each member of the orchestra is supposed to have an instrument—piano, violin, ‘cello,

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trombone, harp, flute, clarinet, drum. If there are a large number of players pairs of instruments can be arranged. The conductor is equipped with a baton, preferably made of paper, and a smaller baton is laid across the knees of each other player.

Now the "concert" begins. No sound whatever is made, and no word spoken.; but when the conductor points to any player that one begins to play his imaginary instrument, until the leader's raised hand warns him to stop. By sweeping his baton round in a circle the conductor may set the whole lot at work.

The game becomes more complicated by the fact that a conductor is at liberty to suddenly begin playing an instrument himself in which case that player whose instrument it is must snatch up his little baton and deputize temporarily for the conductor.

The utter absurdity of this game makes it amusing, especially in the control of a good conductor.

36.—Public Speaking

Those taking part sit in a ring, the "public speaker" standing in the middle. He starts a speech—any sort of nonsense will do. If he raises his right hand, in a gesture every one must shout—"Hear, hear!" If any one fails to do so that one must become the speaker and have his seat taken by the one from the middle. Should the speaker lift his left hand, the audience must all clap; while, if he elevates both hands, all the others must shriek—"Chuck him out!"

Any failure or wrong action on the part of a person in the ring is instantly penalized by the defaulter becoming the speaker.

This is excellent fun.

37.—Gossip

"Sir Harry de Hop, who is engaged to Lady Lucy

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Love-a-Duck, sister of Lord Tony Trumpington, called on the secretary of the Sunday School yesterday with a barrel of Burmah beans for the harvest festival which took place three weeks ago. His housekeeper had had a bill while she was ill and so had forgotten to give it Lady Lucy's maid when she called about the eggs which Sir Harry de Hop sends every day to the hospital. The Sunday School secretary said: "How extremely odd, Sir Harry!"

A nonsensical piece of gossip like this, containing plenty of alliteration and words which can be misunderstood, should be written down and retained by the leader of the game.

All the players sit in a ring. The leader then repeats his piece of gossip in a very hurried whisper to his neighbour, who in turn passes it on in similar fashion. By the time it gets back to the leader it will have undergone very remarkable changes—and he will repeat aloud the version that reaches him, afterwards reading the original.

This game should be played at breathless speed if most fun is to be had.

38.—Grandmother in Paris

The players sit in a ring as for the last game, and the leader says to his neighbour: "My grandmother went to Paris." "What did she buy?" enquires the second "A fan," replies the leader—and commences to use an imaginary fan.

The second player then has the same dialogue with his neighbour—at the end of which he sets to fanning himself like the leader. When the tale has gone round the circle the whole company are fanning themselves. The leader then tells his neighbour how his grandmother also brought "a mandarin who nods his head"—then proceeds to nod his own for the rest of the game, in addition

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to fanning himself. When this second bit of news has circulated the whole party will be performing the two actions.

At the third round the item may be "a safety razor," and after that may come a treadle sewing machine, a rocking-chair, and a duck that says "quack."

It is extremely unlikely that the actions of any of the players during the last round or two will be accurately descriptive—the whole circle will be too convulsed, the game can usually be relied on to bring a general laugh in the social among those looking on as well as those taking part.

39.—A Serial Story

The players having formed into a ring, the leader begins to tell a story to them—a burlesque of the thrilling newspaper serial. Having reached a point of tense excitement he stops and his neighbour continues with a second instalment. Each member in turn ends with a thrilling "curtain," until the leader's turn comes round once more and he concludes the tale.

This game should not be attempted if any of the members are likely to shirk their turn.

40.—Hands on Knees

The players sit in a large ring. Each one places his hands flat on his knees. A chosen player stands in the middle and, darting about the ring, tries to slap someone's hand. As he approaches, but not before, the seated player may slide his hands down to the sides of the legs where they cannot be touched. No hands are allowed to stay down thus, they must be kept exposed on the knees the whole time—except at just the instant when they save themselves from being slapped.

When the player in the middle succeeds in touching some one's hand, the two change places.

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This game can be very fast and exciting, providing that all hands are kept up properly.

41.—Laughing

The leader for this game should be a person with a hearty, infectious laugh. He sits in the middle of a ring of those taking part and, when all are ready, tosses up a handkerchief.

Instantly he, with all the others, bursts into a loud laugh, and continues to laugh as long as the handkerchief is in the air. But the moment it reaches the floor every laugh must cease. Any player who shows even the faintest snigger is expelled from the circle. The one who is left in last, of course, wins the game.

This is excellent fun, for it is much easier to begin laughing than to stop.

42.—Jack's Alive

Again the players sit in a ring. The leader takes a lighted piece of paper; blows out the flame and passes it to his neighbour, saying—"Jack's alive!" The second player must pass it on, with the same words, and so on. That one in whose hand the last spark dies out leaves the ring of players.

When "Jack" appears in a lively condition there is no need to hurry in passing on the paper; but when the sparks seem inclined to die out it can be handed on rapidly enough, and the next player is always bound to receive it directly the words "Jack's alive" have been pronounced.

One player is thus eliminated at each round, until only the winner is left.

43.—The Quakers' Meeting

The essence of this game is that every one in the circle of chairs shall look intensely solemn. Each player who

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allows any smile to come on his face goes out of the game, until "the most solemn person in the whole room" becomes the winner.

The leader begins by looking his neighbour in the face and nodding to him very gravely. This neighbour then looks at the one in the third seat and nods to him—until the whole circle are sagely wagging their heads. This movement is maintained throughout the whole game; but absolute silence is preserved throughout. The movements of the second and subsequent rounds are not sustained.

At the beginning of the second and following rounds the leader makes some absurd movement, like stroking his nose, stretching out an ear, tapping his forehead sucking in his cheeks—looking his companion meanwhile gravely in the face, as they both nod their heads. The second player of course communicates the action to his neighbour, and so on.

It is important that each pair look dolorously at each other whenever their turn comes. The spectators, of course, may laugh as much as they choose.

44.—Cats in the Dark

The players—who are the cats—sit in a large ring. One who is blindfolded stays in the middle.

The blindfold one makes his way to one of those who are seated and putting a hand on his or her head says—"Poor puss!" The seated one must at once reply—"Miaou!" If he is able to recognise the voice the blindfold player changes places with the one he has caught; if not, he must move to another part of the room and try again with someone else.

Those sitting down are allowed to disguise their voices in any way they like, providing they are clearly audible.

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45.—Ring on String

A finger ring is threaded on to a piece of string, and the ends of the string are then tied together. The string should be of such length that it can be held in the hands of all the players when they are seated in a large circle.

One player stands in the middle of this circle, and it is his task to capture the ring. The other players try to prevent this by sliding their hands backwards and forwards along the string. As every one, whether temporarily holding the ring or not, continually makes the movement of passing along the string the one in the middle has no easy job to find the ring. Whenever he smacks a player's hands that player must lift them clear of the string, and if the ring is discovered underneath, the two players change places.

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46.—Patting and Rubbing

SEVERAL of those present should be asked to come into the middle of the room and attempt what would seem to be a very easy feat.

Each player has merely to continuously pat the top of his head with his right hand while he rubs his left up and down his chest, or vice versa.

The thing is very difficult to do and will cause a good deal of amusement to those looking on.

When the first few people have had a fair trial another set of half-a-dozen should be called out.

47.—Tourneys

This game should be played off in pairs, and naturally will be most popular with boys.

One boy hops to the middle of the room, and awaits a challenger. The challenger hops from the other end, and charges full on to the one in the middle, with lowered shoulder. If, as a result of the charge, either of them puts his raised foot on the ground that one retires, and the other remains in the middle for the next challenger.

If girls do care to try this they should be matched against others of their own sex.

48.—Wearing Hats

This is extremely amusing if the performer is alert and talkative.

He sits down in a chair with a hat on. Two others, also with chairs, stand facing him, with their hats in their hands.

These two have always to do the opposite things to the leader—when he stands they sit ; if his hat is off theirs must be on.

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So he begins, rising and sitting ; taking off and replacing his hat. And all the time he will try to distract them by talking ; confusing them by giving all sorts of wrong and right directions. In a few moments he will probably have the two almost mesmerised—imitating his own movements, instead of doing the opposite. Some people, by remaining extraordinary grim and concentrated, will succeed in doing what they ought to do—but in their intensity they are just as amusing to on-lookers as those who get entirely carried away by their confusion.

49.—Rabbits

The leader does a little patter about the strangeness of old magic. Then he says :

“ Would any of you like to see a rabbit appear from the middle of this carpet ? ”

There is sure to be an eager affirmative from many.

“ Very well,” says the leader, “ would you all kneel on the carpet in a big ring ! ”

He goes on to request them to put their hands on the floor, flat in front of them, so that the thumbs and little fingers of neighbours are touching. A good deal of fuss may be made about the proper formation of this magic circle.

Then the leader, who has been careful to make no promises at all, asks the others to hold their breath for thirty seconds, concentrating their whole attention meanwhile in a mental effort to visualize the desired rabbit. When they are rigid and silent he directs them to hold their breath still longer—longer—longer. But some one breaks the silence at last, and in the confusion that follows the leader calmly walks from the ring and seats himself in another part of the room.

“ Here ! ” shouts somebody ; “ we didn’t see that rabbit ! ”

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"No," replied the leader, "I was afraid you wouldn't. I merely asked if you would like to, you know, I didn't promise anything!"

50.—Clear Heads

A lighted candle is placed on a chair or table at one end of the room. One player at a time is to attempt to blow it out.

The player, at the other end of the room, bends forward, with arms outstretched beyond his head, until the trunk and arms are parallel with the floor. In his hands he grasps a stick whose point is on the floor. Then, keeping the stick as a sort of pivot, he walks round it six times as quickly as he can. After the sixth circle he looses the stick and tries to walk straight up the room to the candle, and to blow it out.

Almost every one who attempts this is so overcome with giddiness as to merely lurch into the nearest waiting arms.

51.—Stepping Stones

This is a race which can be run off in heats, according to the amount of space available and the number taking part.

Two strong flower-pots are required for each player. The player stands on these pots, then, balancing on one foot, lifts the other pot forward, and steps on to that. Thus, by moving one pot after another and balancing on each alternately he reaches the bottom of the room.

Any competitor who touches the floor with his foot or hand during the race is compelled to carry his flower-pots back to the starting-point and so begin over again.

If flower-pots are not available pieces of newspaper about a foot square will serve equally well.

52.—Brother, Where Art Thou?

Only two can play at this at the same time, but it is

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always enjoyed immensely by spectators.

Two boys, blindfolded, lie face downward on the floor, in line with each other, head to head, about a yard apart. Each boy is armed with a newspaper, rolled up tightly to form a staff about three feet long.

The first boy says—"Brother, where art thou?" and the second is bound to reply—"Here!"

Guided by the sound the first boy then makes a swipe with his paper weapon, trying to hit the other. Only one blow is permitted; and then the first boy must, in turn answer—"Here!" to his companion's query, and take his chance of dodging the stroke that follows.

Only downward blows should be allowed, for horizontal sweeps cannot fail to find the opponent; and a miss causes as much fun as a hit.

53.—Chinese Wrestling

This game also is played off in pairs.

The player stands in the middle of the room, facing his opponent. Both hold their hands on their hips, and balance on a single foot, lifting the other forward.

With these raised feet they then begin to wrestle, each attempting to upset the balance of the other and so compel him to put both feet on the ground. The first who does thus touch with both feet loses a game.

The wrestlers should remain facing each other throughout, and only their feet should come into contact.

54.—Cock Fighting

Two players sit on the floor facing each other. Each draws his knees close up under his chin, and keeps his feet together, by clasping his arms round the fronts of his legs. A walking-stick, or something similar, is passed underneath his knees and above his arms.

The two combatants then try to tip each other over backwards; this can be accomplished by getting one's

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feet beneath the toes of an opponent and giving a swift upward jerk.

If each player's ankles are fastened together they retain their position more effectively.

Several cock fights may proceed simultaneously. A combat terminates when a player is hurled backwards.

55.—The Ghost Hand

The leader announces that he is able to make any person present feel the touch of a ghost hand—without need of lowered lights or anything of that sort.

The trick is quite simple, but exceedingly mystifying if it is neatly performed.

A volunteer is asked to stand up—a good plan is to let him, or her, stand back to a door so that there is no possibility of a third person entering from behind.

The leader explains that he will have to make a few preliminary passes, and then will place two fingers against the eyes of the other—who, next moment, will feel the ghost hand touch his own.

The person's hands should be held flat across his chest, a little below his chin; these hands may be placed in position by the leader, without any fuss.

Then the leader makes his passes and finally moves both hands, with pointed fingers, towards the eyes of the other. The eyelids naturally close in anticipation and the leader quickly spreads the first finger of his left hand and touches with it the left eye of the other person, his second finger touching the right eye. To the other it seems that one finger from each hand is being employed, and thus the leader can drop his right hand and give the "ghost touch" with it.

The person with closed eyes can in no way account for what seems to him to be a third hand—and when he opens his eyes he still discovers nothing, for no other person is near.

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It is important that when making the passes the leader should double up all his other fingers but just the first of each hand, opening out the second finger only when the eyes are closed.

56.—Egyptian Thought Reading

It is merely called Egyptian to give a suitably mysterious air, and the person who performed may prelude with some jargon about the mystic pyramids and the Valley of the Kings.

Two take part. One goes outside the room while his confederate remains in. The confederate asks the audience to choose any short word—perhaps they settle on “ Nile.”

The thought-reader is called in and watches his companion who, with a walking-stick, makes various strange hieroglyphics and tappings on the floor, interspersing these with odd, cryptic phrases, and finishes with a slashing cross in the middle of the floor with the point of the stick.

Then the reader says—“ Nile ! ”

It is quite easy. For any consonant in the chosen word the one with the stick speaks a phrase beginning with that letter ; for any vowel—a, e, i, o, u, he gives one, two, three, four, or five taps with his stick, corresponding to the first, second, third, fourth, or fifth vowel. And to show the word is ended he marks a letter X on the floor.

Thus, for “ NILE ” he might proceed as follows :

“ Now we begin the charm ! ” Three taps. “ Let the shades of Osiris attend ! ” Two taps. The latter X.

57.—Telepathy

There are many forms of “ thought-reading ”—each of them equally fraudulent.

Message Reading. About a dozen people are asked to write a message of three or four words on a slip of paper

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handed to them—each piece of paper should be of the same size. The papers are then folded and collected on a tray by the accomplice, who, unknown to the others, holds the slip which he himself has written beneath his thumb. He then lifts the tray high into the air, “so that there is no chance of cheating.”

The thought-reader approaches and reaches one folded slip from the tray, pressing it against his forehead, without looking at it. For a moment he registers a look of intense concentration, then announces the phrase which is on the paper—he actually says the one which his accomplice has written on the slip securely held under the thumb which holds the tray.

“Is Telepathy real,” announces the thought-reader ;
“Did any one write that ?”

“Yes, I did,” says the accomplice, in surprise.

“Let me see if I am correct,” says the thought-reader and unfolds the paper and reads its contents. This paper is, of course, one with another message on it, which the performer now knows.

“Yes, quite correct,” he says, and tosses the crumpled paper on to another tray.

Then he takes a second slip ; presses that to his head, and gives the message which he has just read on the first paper. When this is owned by someone present he checks his reading by looking at the paper—and thus gains a third message. There is no chance of anything going wrong providing the accomplice keeps till last the slip which he himself has written.

Musical Magic. The accomplice this time is a pianist whose business it is to indicate by an agreed method of playing the object that has been settled on by those in the room while the thought-reader was outside.

The simplest way is for the music to be loud when the searcher is not near the unknown object and to get gradually softer as he approaches it. If some rambling

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style of composition is chosen the change will not be noticeable to those in the room. Two or three solo notes with the right hand may indicate that the thought-reader is within a few inches of the object ; and a tiny break can show that he is actually touching it.

A similar method may be used to inform the thought-reader which object, from among eight or ten lying on a table, has been selected.

Three Hats. Three hats are placed on the floor in the middle of the room. The thought-reader goes outside while some object is placed under one of them—and then comes in, and instantly lifts the right hat.

This is simply a matter of an easy code arranged with the accomplice who stays in the room and so sees where the object is. The accomplice may hang one, two, or three fingers over his knee, thus marking which hat, counting from the left. Or—the left foot forward may mean *one* ; right foot forward, *two* ; both feet level *three*.

This and That. An object in the room is decided on, and when the thought reader is recalled the accomplice questions him :

“ Is it this carpet ? ”—“ No.” “ Is it the piano ? ”—“ No.” “ Is it this chair ? ”—“ No.” “ Is it that door ? ”—“ Yes.”

And of course the thought-reader is right because he has arranged that the right object shall follow the use of the word “ that.”

58.—The Queen of Sheba

This ancient game can always be relied on to cause plenty of amusement, providing there are some present who do not know it. These “ who have not seen the Queen of Sheba ” are sent out of the room and called back one at a time when the necessary preparations have been made.

Three chairs are placed side by side—and the middle one is taken away. Over the remaining two a large cloth

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is laid, completely covering them, and making it appear that three chairs are still there.

Two people sit down on the chairs, leaving the third place vacant between them. Now one from outside is called and asked if he is desirous of seeing the Queen of Sheba. On his replying "yes," he is asked to take the vacant seat. The instant that he goes to sit down the two other people rise from their chairs—and he crashes to the floor, enveloped in the cloth.

59.—The Convent Choir

All who do not know this game are requested to go out of the room. Then a rug or carpet is placed in the middle of the floor, and the lights are turned very low. One person, the Prior, sits in a chair at the end of the rug, which he must not touch. The others remaining in the room kneel on either side of the carpet, so that there is an avenue formed, leading to the Prior. Two sturdy players stand at the bottom corners of the rug. One of the uninitiated is led into the room ; warned that he must reply " I am " to all queries ; and conducted solemnly up the dark aisle. At the end, he is made to kneel before the Prior, on the carpet. All present are chanting in low voices, so as to make the atmosphere as eerie and impressive as possible.

" Are you desirous," enquires the Prior, in hushed tones, " of joining our convent choir ? "

" I am," replies the kneeling candidate, vastly puzzled by the awesome surroundings.

" And are you willing for the initiation ? "

" I am ! "

" Then sing ! " commands the Prior.

At the last word the two stalwarts at the bottom end of the carpet suddenly snatch at their corners, so that the unsuspecting novice is shot forward on to his face—or the Prior's lap. Being thus initiated he joins the chanting choir, while a fresh victim is brought in.

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60.—Triangular Tug-of-War

A rope six yards long has its ends tied together. Three players then hold it, each with one hand behind their backs. The three stand, facing outwards, in the form of a triangle, each two yards from his fellow. A hat is placed two yards in front of every player—and then, when the word is given, the tug-of-war beings. As the rope is being pulled in three directions the effect is most amusing as each player strives to be the first to pick up his hat.

This tug-of-war may be played between three teams, the wins of individual members to be recorded to the credit of their team.

61.—Jump the Stick

A straight stick about three feet long is laid on the floor in the middle of the room, and anyone from the audience is invited to jump it, within three attempts.

The stick must be grasped with two hands so that the fingers come underneath, and the jump has then to be made between the arms.

It is advisable that this feat be tried on a carpet—otherwise some grazed fingers may result. The jump, of course, is quite possible, but it needs a good deal of agility, and few people succeed in doing it till they have had some little practice.

62.—Instalment Pictures

A blackboard is erected, or a large sheet of paper on which a crayon picture may be made.

Besides the several "artists" who take part there must also be an assistant whose job it is to screen every line from the audience until a drawing is completed.

A volunteer steps forward and draws the head of some animal—perhaps a cow—the assistant meanwhile screening it from view. When this first artist has finished

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his instalment his place is taken by another volunteer. The head already drawn is still covered up so that the newcomer sees only the ends of two lines—and on to these he must draw the body of the cow. As this part is completed—with only the beginnings of the legs and tail—a third artist comes up and adds the legs. Then, still ignorant of what the rest looks like, a fourth person joins on a tail.

When the cardboard is now removed a most weird animal is revealed.

63.—Listening-In

A sheet is hung up, preferably across a doorway, and those who wish to take part stand before it, each with pencil and paper. Alternatively the sheet may be hung in the middle of the room, so that onlookers may see both sides of it.

Behind the sheet one or two players make various noises, and it is the task of those with pencil and paper to write down what those sounds are.

The following noises, for example, might be produced : cracking a nut, a tooth-brush rubbing teeth, running an egg-beater, waltzing, cleaning shoes, tuning a fiddle, blowing with bellows, stropping a razor.

The winner, of course, is the one who guesses the largest number of sounds correctly.

64.—Potato Race

Each contestant must carry three potatoes from one end of the room to the other, and the first to do this wins.

A piece of ribbon half an inch wide and half a yard long is supplied to every player. The two ends of the ribbon are held in one hand, and the potato has to be carried suspended in this loop. Only one hand is permitted to be used—and this, of course, makes the job of starting, or replacing a dropped potato, extremely difficult.

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Potatoes should be all of roughly the same size and shape, and preferably they should be rather large.

65.—Blindfold Supper

Two good-humoured players, blindfolded, sit on chairs facing each other, their knees touching. Each is provided with a basin and a wooden dessert spoon. In the basin should be crumbled biscuit, or something else easily eaten.

It is the task of each to feed the other. Each basin should be held in the left hand, and the feeding should be done with the right.

It is not difficult to imagine the extraordinary mess and confusion that results. The onlookers find it tremendous fun—and maybe even the victims, too.

66.—The Magic Knife

The leader produces a knife, and talks about its magical properties. If, for instance, he says, any object is suspended from the gas-bracket—or whatever chances to be convenient—by a single piece of string, this knife will cut through the string and still leave the object suspended.

The string is produced, and a jug, or something similar, hung up by it.

The leader simply ties a loop-knot half way up the string, then cuts through the loop—he has done what he announced.

67.—Blindfold Obstacles

All who do not know this game go to the bottom end of the room and are allowed to watch while a number of obstacles are placed along the floor which they are to traverse. They are told to note the exact position of every chair, basket, plant-pot, and so on, so that they

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will be able to walk along without knocking against anything, when blindfolded. They are to walk one at a time.

Then all the bandages are put on, and at the same moment silently, all the obstacles are removed. Each blindfold person then walks down the room in turn, stepping ludicrously over the non-existent obstacles. At the top of the room the bandages are removed and they are allowed to see how they have been duped.

THINKING AND WRITING GAMES

68.—Earth, Air, Water

THE players sit in a ring, and one, starting the game, throws a handkerchief to any other, at the same time saying either—"Earth," "Air," or "Water." The player who receives the handkerchief must instantly respond with the name of some creature that lives in the realm named. If he fails, or gives a wrong reply, he goes out of the game.

It would be right, for example, to say "Rabbit," when "Earth" had been called, and wrong to reply "Seal" to "Air."

When a thing has been named once, in reply, it should not be used again.

69.—Who Am I?

All those taking part have affixed to their backs pieces of paper or card each bearing the name of some well-known person. They then walk about the room asking questions until they discover their own identities.

No one is allowed to reply to any question except by *yes* or *no*.

The first to discover his or her name may be announced as the winner, or the game may just continue without any such definite conclusion as long as may be required to fill up some interval—during refreshments, for instance.

It is best to avoid the names of people present, or belonging to the locality.

70.—Questions and Answers

Two slips of paper are handed to each of those present. On one a question is to be written: on the other an

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answer—it is not at all necessary that the answers shall have any relation to the questions.

The answers are then collected on to one table and the questions on to another ; one person sits at each to read them out.

The papers are of course selected at random from each pile—and most grotesque results are obtained.

If not many players take part, each may be allowed to write several questions, and a corresponding number of answers—all on separate pieces of paper.

71.—Snip

All the players form a ring, sitting. One throws a handkerchief across to any other, at the same time saying a three-lettered word ; and instantly the thrower begins to count twelve, aloud, finishing—“eleven, twelve, snip!”

The person who receives the handkerchief must say three words, each beginning with a letter of the word first spoken, before the first player completes the counting of the twelve and says “snip!” If the second player fails he falls out of the game. The last member to be eliminated thus wins. Alternatively, the handkerchief may always be passed to one’s right-hand neighbour, when the eliminating process becomes fairer.

Here is an instance of what happens—if the first word called is “pin,” the second player may reply, “paint, icy, next.” If the second player succeeds, he, in turn, throws the handkerchief.

72.—Advertisement Guessing

A number of well-known advertisements are taken from papers and magazines, the wording being cut away. It is then the business of all those provided with pencil and paper to write down the names of as many of the advertisements as they can recognise.

The advertisements may be pinned on people in the room or may be displayed altogether on a table.

Thinking and Writing Games

It is necessary, of course, that only well-known pictures are chosen. The game gives an excellent idea of the normal powers of observation of all those who take part.

73.—Spelling Crab

This is a variant of the ancient "spelling bee," words having to be spelt backwards instead of forward.

Players should stand in a line, the leader in front of them. He then starts from one end and begins with words of one syllable. All those who make a mistake drop out of the line.

Next, the leader tests them all with two-syllable words ; then with three ; then—if necessary, with four.

It is a good plan for the leader to previously make out a list of the words he intends to use—he may even be glad of the list to check some of the spellings—for to go backwards through such a word as "psychology" is none too easy.

74.—List Game

Every player is supplied with paper and pencil. Down the left-hand side of each paper must be written the following list—which can be varied at will—fish, fruit, flower, country, river, foreign town, mountain, author, actor, king or queen, game, animal, mineral, reptile, book, play, famous building, sea or lake, county or province, pudding, vegetable, tool, colour, bird, insect, great preacher, god or goddess.

Then a letter is chosen, and everyone is allowed a certain time in which to fill up the list with names beginning with that letter. Supposing P is the letter chosen then, opposite the first three names on the list might be written pike, pear, primrose. Most likely many players would have these common names, so that a better selection would be pilot fish, prickly pear, passion flower.

Uncommon words are better because, when points come to be reckoned up at the end of the game, words which

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any other players have, score *one*, and those which are unique count *two*. No more than two points are given for each item in the list, so that the one advantage of putting a number of words down to one item is that there is more chance of having one of which no other player has thought.

75.—Consequences

There are many variations of this old game, and all are played in the same way. A long slip of paper is given to each player ; and all write down the first item. The tops of the papers are then folded down so that the writing is covered, and the papers are handed by each player to his neighbour. The second item is then written down, at the leader's direction, and the papers are passed round one place again. After the third item they are handed on once more—being each time folded down so that all writing is obscured—and so on until they are complete. Then they are collected and read aloud.

Three styles of this game are here given—the numbers indicate when the changes are made, and the dashes the writing that has to be done each time.

Police Court 1 . . . (name of the prisoner—which should be some one in the room) ; 2 (was arrested and charged with) . . . ; 3 (the defence was) . . . ; 4 (the judge remarked) . . . ; 5 (he or she was sentenced to)

. . .

The Book Review. 1 (name of any book, preferably well known) . . . ; 2 (name of dead or living author) . . . ; 3 (review of the book) . . .

Mrs. Newlywed's Cookery. 1 (Mr. Newlywed wanted for dinner) . . . ; 2 (his wife prepared) . . . ; 3 (with) . . . (another ingredient) 4 (and) . . . (still another ingredient) ; 5 (then she) . . . (baked, boiled, fried, or some such word ; 6 (Mr. Newlywed remarked at dinner-time) . . .

Thinking and Writing Games

76.—Subject and Object

Two players go out of the room and settle on a "subject and object" which they are to represent. Then they return and the other players question them to discover their identity. That one who first makes the discovery then chooses a partner and the two go out of the room in turn to choose subject and object for themselves.

No other replies to questions are allowed but plain *yes* and *no*.

Examples of subjects and objects are—Whittington and his cat ; a policeman with his truncheon ; d'Artagnan and his yellow horse ; the Pope and the Vatican. It should be observed that subject and object should always have a real connection.

77.—Birds' Nests

A number of cards are placed on the table around which the players sit. Each card is inscribed with one of the following words—hedge, tree, cliff, house, river, grass, hole in tree, hole in ground.

The leader now begins to tell a story, bringing in the names of various birds, and at the mention of each name those sitting at the table must point to the card describing the place where that particular bird makes its nest. The player who first gets his finger on the correct card scores a point.

A tale might begin as follows :

" It was when I saw a jackdaw (hole in tree) perched on the Rima monument in Hyde Park that I became really interested in birds' nests. When I got home a couple of swallows (house) swooped down as if to draw my attention to their own homes—so superior to those of jackdaws (hole in tree), magpies (tree) or any such birds. They looked quite nice, of course, up there under the eaves, but to me they seemed as dizzy as those of the seagull (cliff). I thought that if I had to live in a nest

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I'd prefer to make it next-door to a skylark (grass) or a sandmartin (hole in ground).

Of course, in the hot weather a kingfisher (river) must be very happy, and he manages to hide his nest so well that he doesn't have the anxiety of marauding boys as a blackbird (hedge) does, for a nest in a hedge—like that of a blackbird (hedge) is easily found."

78.—The Alphabet Dinner

The players sit in a ring, and one of them begins by saying, "I had for dinner to-day some . . ." this last word must begin with A, like artichoke, or apples. The second player must then repeat what the first has said, and add on something beginning with B; the third must add something starting with C, and so on. Thus the eighth person may have to say, "I had for dinner to-day some artichokes, and beans and custard, and doughnuts, and eggs, and fruit-cake, and grapes, and ham."

Any player who fails to repeat the list properly or to get a new word promptly falls out of the game; and the thing goes on with ever-lengthening menu until only the winning player remains.

79.—One Awkward Albatross

This is something like the preceding game, though rather more difficult. An adjective and the name of some living creature—bird, animal, or fish, must be added each time. The second player joins on two words beginning with B; the third two beginning with C, and so on. The numbers are changed along with the letters.

The players might proceed thus:

One awkward albatross.

One awkward albatross; two beautiful butterflies.

One awkward albatross; two beautiful butterflies;
three cheeky cockatoos.

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One awkward albatross ; two beautiful butterflies ; three cheeky cockatoos ; four devoted ducks.

And at a later stage in the game the foregoing list might be extended by—five elongated eels ; six flustered fowl ; seven greedy grasshoppers ; eight hateful hake ; nine ignorant iguanas ; ten jumping jackals.

As in the last game, those players fall out who do not continue flawlessly—so that eventually there is only one person who has made no mistake.

80.—Buzz

The players sit in a ring and, beginning at one, count round in turn—*one, two, three, four*, and so on. Seven, however, must not be mentioned, neither must any number containing seven, or any multiple of seven. Instead of such numbers the word “buzz” must be used.

Thus the counting goes—1, 2, 3, 4, 5, 6, buzz, 8, 9, 10, 11, 12, 13, buzz, 15, 16, buzz, 18, 19, 20, buzz.

Any player who makes a blunder drops out of the ring. The leader should stand by and urge them to keep up a good speed. When counting reaches sixty-nine it should continue buzz, buzz-1, buzz-2, up to eighty.

If this game is played fast it gives a good deal of amusement.

81.—Transformations

Pencils and papers are required for this game.

The leader sets the tasks of transforming one word into another within a certain number of changes, and the player who first succeeds each time wins one point.

The leader might say, for example, “Change dog to cat, in four words” ; and the winner might get down—
“dog, dot, cot cat.”

Only one letter should be changed at a time.

“Coat” may be changed to “gown” in twelve words,

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as follows—coat, colt, celt, cent, cant, want, wart, warn, worn, torn, town, gown.

“ Man ” can be transformed to “ boy ”—man, may, bay, boy.

Of course, giving a fixed number of changes makes the task much more difficult than it otherwise would be.

82.—Geography

This is a good deal like the list game previously described.

A letter is chosen and the players are required to write down as many geographical names as they can think of beginning with that letter. Thus, if D be chosen, a list might start with—Deccan, Danube, Durham, Darjeeling, Darien, Dominica.

No marks should be counted for a name that every player has put down ; one mark for those which some other players have ; two for a word which is not duplicated at all.

Two minutes should be allowed for writing up one letter. If any word is in doubt the player who has written it should be called on to state where the place is.

83.—Europe, Asia, Africa

This resembles “ Earth, Air, Water,” with which this section of games began.

One player takes a handkerchief and, unexpectedly throwing it at another, calls out—“ Europe,” “ Asia,” or “ Africa ”—whichever he chooses. The person who receives the handkerchief must, before the leader can count ten, name some person or thing in or from the continent mentioned. If he succeeds he remains in the game, and throws the handkerchief at someone else ; if he fails he leaves the ring and the handkerchief is thrown again by the first player.

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84.—Passing the Basket

THIS is a more exciting variant of Musical Arms. All the players sit in a ring, preferably with boys and girls alternately. A small basket is passed round from one to another, every one in turn handing it on. Meanwhile the piano is being played. When the music stops the person then holding the basket must leave the ring. The pianist may, of course, vary the periods of his playing, just as in Musical Chairs. The last player to be left in the ring wins the game. It is not permitted to pass the basket to any but one's immediate neighbour.

The seats forming the circle should not be moved during the progress of the game, but as the players become fewer they may change their places so that the length of the passes remain roughly equal.

85.—Hunting

This, when once it is known, is always an extremely popular game. The players take partners, forming themselves into two long lines, girls and boys facing each other and about two yards apart. Each player thus faces his partner. Every one sings :

A-hunting we will go ;
A-hunting we will go ;
We'll catch a fox,
And put him in a box,
And never let him go.

The verse is repeated continuously throughout the game. At the beginning of the verse the couple at the top of the room take hands and trip down between the

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two lines of players, keeping step with the music. When they reach the bottom they return to the top ; then go down once more to the bottom, and stay there, standing widely apart with their hands held high to form an arch. As soon as the arch is formed the two lines of players, from the top end, turn outwards and step down the room, in time with the music. At the bottom they turn inwards and pass under the arch. Each player meets his partner below the arch, and taking her hand, leads her under it, and so up the room till they separate and fall back into the original lines. The players who have made the arch now take their places at the bottom of the lines and the two new leaders come down the middle. The game should be continued until every couple has been down the middle.

The bare outline of the tune is given here ; a pianist of experience will readily fill in more harmony, but if nothing better can be done this arrangement will serve.

Cheerfully.

A hunt - ing we will go,..... A hunt - ing

we will go,..... We'll catch a fox and put it in a

box and nev - er let it go.....

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86.—Musical Couples

This is a new form of musical chairs. The chairs, instead of being arranged in two straight lines are placed all over the inside of a large circle, round which the players walk. But the chairs must be placed in pairs, though they can be facing in any direction and be quite irregular. While the music is on the players walk round the outside of the ring, in pairs, each holding the hand or arm of his partner. When the music stops the players scatter to the chairs, but no one must lose his partner. Couples who do not secure a pair of chairs are disqualified. And, of course, one set of chairs will be removed after each stoppage—so that there are always two players more than can possibly sit down.

This plan can also be used in an alternative style of Musical Arms. The girls stand about the ring chaotically, and singly, whilst the fellows march round until the music stops, when they break up their single file and run inwards for partners.

87.—Singing Proverbs

One player is sent out of the room while the others, sitting in a ring, choose some well-known proverb. One word is then allotted to each person, and the whole party begin to sing their individual words to some popular tune.

The player from outside is recalled, and it is his task to guess the proverb from listening to those singing. Every one, of course, makes his word as mystifying as possible, without actually mispronouncing it.

If the proverb contains any outstanding, long word, the syllables of that word may be apportioned between several singers.

When the proverb has been guessed another volunteer is called upon to go out of the room.

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88.—The King of France

This is a singing game in which everyone can take part. The tune is "John Brown's Body."

The first verse is sung normally :

"The king of France with ten thousand men,
The king of France with ten thousand men,
The king of France with ten thousand men,
Went marching up the hill."

This is repeated, but with the last syllable of every principal line left off, though the full time for the line is allowed. This time therefore, the verse would be as follows :

"The king of France with ten thousand —,
The king of France with ten thousand —,
The king of France with ten thousand —,
Went marching up the hill."

This final line is never curtailed.

In the third singing the lines would run :

"The king of France with ten thou — —,"

and so on, until the line is not sung at all, every word having been left off. A great deal of amusement results from players who misjudge the period of silence, and so burst in with the last line too soon.

The process is now reversed and the lines are gradually rebuilt, by adding syllables on from the end, backwards. Thus the first of this second half will be :

" — — — — — men."

and the next :

" — — — — — sand men."

This game may make a pleasant interlude in a bout of community singing. The best result is obtained when a pianist or a conductor, with some musical ability, ensures that the proper rhythm is not lost.

89.—Nursery Rhymes

This popular game often lasts three-quarters of an

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hour and sustains its exciting interest right through.

Two teams are chosen, and sit facing each other in long rows, as for relay racing. The side which can think of most nursery rhymes eventually becomes the winner.

A leader is chosen for each team, whose function is to run up and down his side and find the new rhyme each time that it is his team's turn to sing. When the leader has discovered the rhyme he tells all his members of it, while the opponents are singing their own verse. Between verses both teams join in the chorus of the alphabet, sung to the same tune. Here is the tune, with the skeleton of an accompanying bass for a pianist. The alphabet chorus and a typical rhyme are given :

The image shows two systems of musical notation. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). Below the treble staff is a bass staff with a key signature of one sharp (F#). The first system contains the alphabet from 'a' to 'n' on the treble staff and the lyrics 'Jack and Jill went up the hill to fetch a pail of wa - ter,' on the bass staff. The second system contains the alphabet from 'o' to 's' on the treble staff and the lyrics 'Jack fell down and broke his crown and Jill came tumb - ling after.' on the bass staff. The music is written in a simple, rhythmic style suitable for a children's game.

a b c d e f g h i j k l m n
Jack and Jill went up the hill to fetch a pail of wa - ter,

o p q r s t u v w x y s
Jack fell down and broke his crown and Jill came tumb - ling after.

The game starts by both teams—we will call them the Thrushes and the Nightingales—singing the chorus. Then the Thrushes go straight on with, say, “Jack and Jill,” during which time the other team’s leader is settling what the Nightingales will do. Next comes the chorus, then the Nightingales continue with “Humpty Dumpty,” thus giving the Thrushes time to get ready their second rhyme which will immediately follow the next chorus.

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There must be no break in this game, and no verse must be sung twice. The team which fails to get a new rhyme in time, loses the contest.

One thing that makes this game particularly popular is that people of any age can take part. If there chances to be an octogenarian present, a lady, she may even be more valuable to the team than a young adolescent, since she will most likely have a wider and older stock of rhymes than anyone else.

90.—John Peel

A row of girls should stand facing the wall at one end of the room, and a row of boys should stand in similar position at the other end. The girls should be one fewer than the boys.

All join in singing "John Peel," and when the last word is finished the boys turn and race down the room, each aiming to seize the arm of a girl. The boy who fails to secure a partner drops out, and one girl also leaves the line, in readiness for the repetition. The game is thus continued until the last boy is run out.

When a game has been played it may be repeated in opposite fashion—by letting the girls run after the boys. Some persuasion may be necessary to get them to do it, but this gives occasion for considerable fun.

91.—Jolly Miller

This old game is unknown to many young people nowadays.

Two rings are formed, one inside the other. Girls form the outer circle, and each holds the arm of a boy—on the inner ring. One player stands in the middle.

All march round in the same direction, keeping hold of partners and singing :

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The image shows three staves of musical notation for a song. Each staff consists of a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on the treble staff, and the bass line is written on the bass staff. The lyrics are written below the melody.

There was a jol - ly mil - ler and he lived by him - self, As the
wheel went round he made his wealth; One hand on his cof - fer and the
oth - er in his bag. As the wheel went round he made his grab.

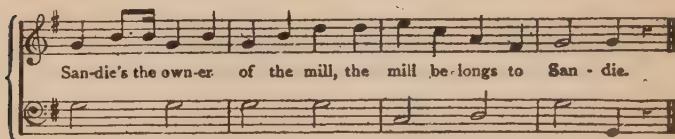
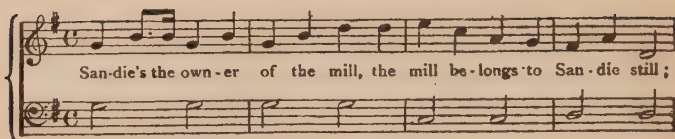
As the word "grab" is sung all the boys move one place forward, loosing their previous partner and taking the arm of the one in front. During this change the player in the middle endeavours to secure some partner himself. If he succeeds the boy left out goes in the middle. In any case, the game goes on in the same fashion.

92.—Sandie's the Owner

This is something between the foregoing game and Musical Arms. Two rings are formed, as in Jolly Miller, but this time the girls outside do not move, the boys alone going round. One player is in the middle as before. Every one sings, to the tune which is here given :

Sandie's the owner of the mill,
The mill belongs to Sandie still,
Sandie's the owner of the mill,
The mill belongs to Sandie !

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On the finish of the last word every boy seizes the nearest arm—and the one from the middle tries to secure a partner. If he fails he must stay and try again after the next chorus ; if he succeeds, the boy left out takes his place.

93.—Musical Arms

This is almost too well known to need description, but a book on games would scarcely be complete if it were left out.

The girls stand down the middle of the room, one behind the other. While the music is on the boys march round in single file, and when it stops each seizes the arm of the nearest girl. As there is one boy too many that one who fails to secure a partner falls out ; the girl at the bottom of the line also leaves the game, and the music recommences.

The game should be repeated with boys down the middle.

94.—Musical Chairs

A straight line of chairs is placed down the middle of the room, facing alternately to right and left. While the music continues the players file round the chairs ; when it stops the one who fails to get a seat drops out. One chair is then removed, and the game proceeds.

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95.—Musical Carpets

A circle is drawn as large as the room will permit ; and at four or six points round this circle small carpets are placed—or squares may be drawn on the floor to represent them. The game now goes on as in musical chairs. The players form in a single line and march round the circle. Any who find themselves off the carpets when the music stops go out of the game.

There is no need, of course, for any carpet to be removed during the play.

96.—Musical Spoons

This is still another variation of the same type of game. All the players crouch or kneel in a large ring, facing outwards. About two yards inside this first ring is a smaller circle of spoons, laid on the floor—one fewer in number than the players. When the music breaks off the players spin round and leap for the spoons. That player who fails to get one loses his place in the next round, for which, of course, a spoon is taken away also.

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97.—Team Passing

THE players of each team stand in single file, one behind another, and all facing in the same direction.

Each first player has a ball—preferably a football, and this he passes backwards over his head to the second one of his team. This second passes back to the third, and so on down the line.

When the last player receives the ball he races up to the front and takes his place at the head of the line, the other players stepping a pace backward so that they occupy the same piece of floor. The ball is then passed down once more, and the last player again runs to the front.

The race is finished when every one has run and the original leader regains his place at the front, with the ball.

98.—Crocodiles

The two teams form single files, as for the last game. All crouch down into a "full knee bend" position, each player placing his hands on the shoulders of the one in front. The leader may hold his hands on his hips.

When the word is given each team moves forward, by short jumps, still retaining the crouching position.

That team wins which first reaches the other end of the room with unbroken file.

It is not advisable to play this game unless the floor is fairly clean, for a few tumbles are almost inevitable.

99.—Cats and Dogs

One team are the "cats," the other the "dogs." Each team has half its members at the top end of the room while the others are in groups by the bottom wall. All are blindfolded.

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A handkerchief, or something, is to be carried, for the game is a sort of relay race.

The object is to be carried backwards or forwards by every player in turn, until all have traversed one length of the room.

As a player cannot see he is guided to his companions by barking or miaowing, they replying to him similarly.

Such a pandemonium usually occurs as makes it extremely difficult for the relay runners to keep their bearings—and affords good fun for the onlookers.

100.—Tunnel Football

The players all stand down the middle of the room, one behind another. They are then numbered from the top. The odd numbers form one team, and turn round so that they face down the room ; and the evens, forming the other team, remain facing up the room. An odd number will, of course, be at the top of the line, and there must be an even at the other end—these two are the goalkeepers.

All the players stand with their feet astride, bending forward. A football is placed on the floor, halfway down the line, and the game commences.

Each team tries to pass the ball forward, under the tunnel of legs, and shoot it through beneath the goalkeeper—thus scoring a goal.

Except when actually playing the ball all hands should be kept on knees—this rule should be rigidly enforced. The ball should be rolled rather than thrown.

101.—Two Dogs and a Bone

Two teams, each of six or eight, stand one against either end wall of the room. On the floor, halfway between them is stood an Indian club or something similar—this is the bone !

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The two teams each have their members numbered.

A referee calls, perhaps, "Seven!" Instantly number seven from each end will dart up and try to bring back the bone to his own end. One point is counted to the "dog" who brings back the bone; but if a player is touched whilst holding the bone, and before he gets back, then the point counts to the side whose dog has touched him.

It is best to make a game to consist of eleven points, and a match of three games.

102.—Bounce

A circle four or five feet in diameter is marked in the middle of the room. One player from each team takes part at a time.

A ball is bounced in the circle by the leader. The odd player must pat the ball back so that it bounces once more in the circle; then even must return it similarly. Whichever first fails to pat it back into the circle loses a point for his team, on which the two are replaced by the next pair of players. A player's aim should always be to return the ball in such a manner that his opponent is unable to get his hand to it.

103.—Oxford and Cambridge

For this game two very strong forms are required. Four or eight boys sit astride each form, and, from the top end of the room, urge their mount to the bottom, by pressing their feet on the floor and jerking the seat along beneath them.

But choose your form carefully, or the legs will certainly get broken off!

104.—Bucket Chains

The players sit facing each other in two long lines. A plate is put on the floor at each of the four ends of the

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lines, with eight nuts or oranges on those at the top end of the room.

When the word is given the end players pick up the nuts one at a time, and pass them down the lines—like fire teams passing buckets. Every member of a team must handle each thing, and the side which gets all its nuts first on the plate at its lower end wins the game.

An alternative way of playing this is to have a match-box cover for passing, one with each team. The cover must be passed from one player's nose to the next—the nose being jammed into the open end. No handling must be permitted except to replace the cover on to a player's nose.

105.—Tug of War

The ordinary outdoor form of this is scarcely suitable for a social, but a simpler method may be tried in which two teams, each of four or six players, take part. These teams form up in the usual positions, but instead of gripping a rope each person clasps his or her arms around the waist of the one in front. Those at the middle can hold each others wrists, hands, or waists, as they choose.

Still another form of tug-of-war is one in which the team contests are decided by pairs of players competing simultaneously. For this method the two teams should face each other, standing in long rows with a straight chalk line on the floor between them. Each player grips the hands of the person opposite ; and when the word " pull " is given all pull together. That team which has pulled most players over the line thus wins.

106.—Bottles

Bottles, Indian clubs, skittles—anything of that sort will serve equally well for this game.

Four small circles, a yard or so apart are drawn on the floor at the far end of the room. The two teams line up at the near end.

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A bottle is placed in the first and in the third circle. The members of the odd team run up the room one at a time and move the bottle from the first to the second circle, and *vice versa* ; the even members move the other bottle backwards and forwards between the third and fourth circles. The contest is over when every member has had one run.

Should a bottle fall over, or roll out of its circle the player who last touched it must return and adjust it.

107.—Hopping Footer ✓

This is like an ordinary game of football in miniature, except that each player must be on one foot throughout the game, grasping the other behind him with one hand. The ball is thus propelled by hopping movements.

The goalkeeper hops like the rest, but is allowed to use his free hand. The width of the goals, and the number in each team, must be decided by the size of the room.

108.—Team Relays

Place several forms, in line and end on end, down the middle of the room. A second similar row should now be placed parallel with the first, and two to three yards from it. Both rows must face inwards, and their ends should be clear of obstructions.

Now the two teams take their seats—an equal number sitting on each row of forms. Twenty in a team makes a good number. If possible, they should consist of alternate boys and girls. The end boy of each team is given something to carry for the race—a pocket-knife will do.

When the word is given, these two, with the knives, sprint down the middle, round the bottom ends of the forms, up the outside, round the top end, and so back to their places—where the knives are handed on to the second members of the teams. The second runner goes round and hands on to the third, and so on.

Team Games

An alternative way of playing this is to have every member of each team numbered. The leader then calls out any number, let us say "Six!", and number six from each team races down the middle and round, the first back to his team winning. One point is then scored to the winner's team, while the referee calls out another number—until every one in each team has run.

109.—Zig-zag Relays

This bears some resemblance to the last game, but no seats are used now. The teams stand in two straight rows, looking towards the end of the room instead of facing inwards. The players should be about a yard behind each other.

When the word is given the front member of each line turns round and runs down the room, zig-zagging in and out between all the others of his side. Having reached the bottom he sprints back to his place—handing the knife, or whatever he is carrying, to the second member of the team. This second player runs forward round the leading member, then zig-zags right down the line, similarly, returning to his place. The third immediately sets off—round the top; down the line, and back to his place.

Just as in the previous relay this zig-zag game can be planned as individual races, the members of each team being numbered.

110.—Back and Front

All the players form into two teams, standing in lines facing each other. The leader, standing between the ends of the lines, has two lots of objects, each consisting of eight small and various things. He feeds the end player of each line simultaneously with these objects, one at a time. Each team must pass the things down the line, through everyone's hands. The things are passed down

Games for Socials

the front ; go round the last player, and up again at the back of the line. Much confusion and fun is caused by the players frequently having to deal with objects in front of and behind them at the same time.

111.—Tunnel Teams

Except that the ball is passed beneath the players instead of above them "Tunnel Teams" is exactly like "Team Passing"—the first game to be described in this section.

The members of each team stand one behind another, stooping forward with their legs widely astride. The front player throws his football back beneath his own legs, and it is passed right down the team. When the rear player receives the ball he races to the front with it ; takes his place at the head of the line, and passes the ball back beneath his own legs and so down through the tunnel—where the last member of the team seizes it and comes to the front in his turn.

The winners are the team whose final member reaches the front first.

112.—Push Ball

This is a modified form of football, the ball being pushed by the hands of the players, instead of being kicked.

Teams of any size may take part, but, generally, most fun can be gained when the total number of players is restricted to about a dozen.

Games should not be long, five minutes each way is ample. Lifting the ball from the floor should not be permitted, otherwise the simpler rules of football can apply.

It is not wise to play this game on a dusty floor at the beginning of a social, but, given suitable conditions, it is pretty exciting.

Team Games

113.—Balloon Blowing

The players sit in two rows, facing each other, as for "Team Relays." A balloon is tossed up in the middle, and each team sets to work to blow it over the heads of the opponents. A goal is scored each time that the balloon drops to the floor behind either line of players.

Every one must remain seated throughout the game and the balloon must on no account be handled.

If the teams are mixed then boys and girls should be seated alternately. If no balloon be available, a soft feather will serve almost as well. When a balloon falls between the lines the fairest settlement is for the leader to toss it up midway between the teams.

Teams should not be too long for this game, otherwise those at the ends will probably have little to do. Better have two small brisk games than a single, long, dull one.

114.—Fetch it, Fido

This is a variant of "Two Dogs and a Bone."

The teams stand at opposite ends of the room, facing each other, and having numbers. The leader throws a small ball on to the middle of the floor, at the same time calling out any number, and those two players whose number has been called dash for the ball. The one who returns it to the leader scores a point for his side.

As in the other game any player who is touched by an opponent, whilst carrying the ball, loses a point. It is safest, therefore, to drop or bounce the ball when in urgent danger—but it must be handed to the leader and not thrown.

115.—Basket Ball

The two teams, standing alternately, form a circle around a basket placed on the floor in the middle of the room. The basket should have no handle—a small one used for waste-paper serves best.

Games for Socials

A tennis ball is then handed to one player, and he tries to toss it into the basket—if he succeeds it is one point for his team. His right-hand neighbour takes the next toss; then the next on the right, and so on round the ring. Each completed circle should count as one game, and that team wins whose members score most successes.

116.—Mounted Wrestlers

The members of each team are paired off, and one of each pair mounts astride the back of his partner.

Then the two teams come together and a great melee of wrestling ensues. Each player who is “unhorsed” retires until either one whole team is defeated or the three or four minute limit is reached and the balance of casualties reckoned up.

This is a pretty rough game, and naturally best suited for boys.

For a second round “wrestlers” and “mounts” should change over.

117.—Rats and Rabbits

The two teams stand back to back across the middle of the room.

The leader then calls either—“R-r-rats!” or “R-r-rabbits!” By rolling the first letter the teams are kept in suspense until the latter part of the word.

If the first word is called the “Rats” team makes a dash for its end of the room, hotly pursued by the Rabbits. Every Rabbit who succeeds in touching a Rat scores a point for his team.

If “Rabbits” is called, then they run, pursued by the Rats.

The leader, though always making his calls unexpected, should be careful to give an equal number of calls to each team, so that their scores may be fairly reckoned, each having had the same opportunities.

THE END

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